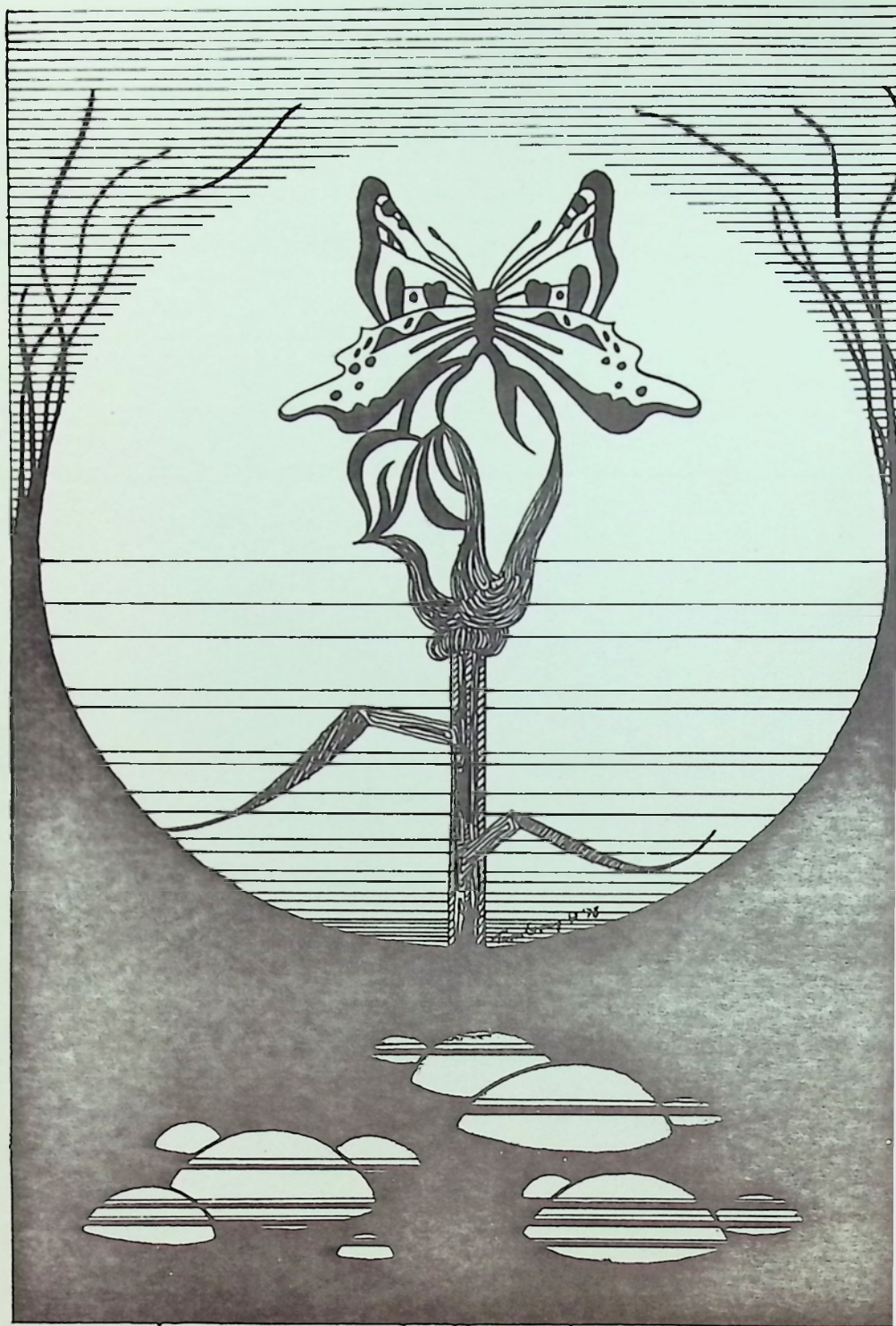


KSOR GUIDE

APRIL 1978



KSOR

GUIDE an arts magazine

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Cover: 'Ocean Sunrise' by Betty LaDuke

Inside Cover by Timothy Gray

The KSOR Guide is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds for subscribers and advertisers.

The Guide encourages the submission of articles, artwork and poems by readers. Submission will be considered for publication if submitted with a written authorization for publication.

KSOR operates on a frequency of 90.1 from a transmitter located on Mt. Baldy, outside of Phoenix, with a power of 1.95 KW. Our Grants Pass translator is licensed for operation on 91.3 FM.

Our telephone number is 482-6300. We welcome your comments. Call or write us.

MORE THAN ETCETERA

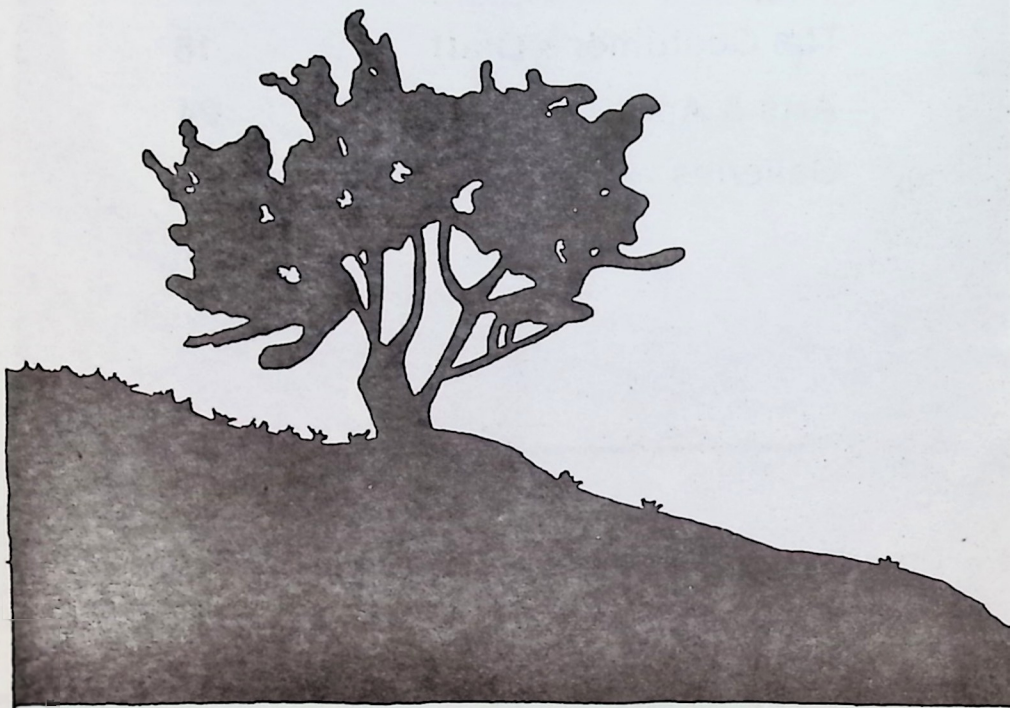
Poetry by Nancy Hormel Reinert

I would like to
advertise the
larkspur's soul:
delicate as a
grandmother's prayer,

to collect the violet
in a rainbow's shine
and show it
plain as botany
in the text,

to hold magic
in my hands and
explain to you
my meaning,

to say more than
"etcetera" when I mean
to speak of God.



Mona Jeffries

RESTLESS

To you
who are here,
you with no face
but today
and the sweet red
raspberries:

To you who give me
lavender and
photosynthesis:

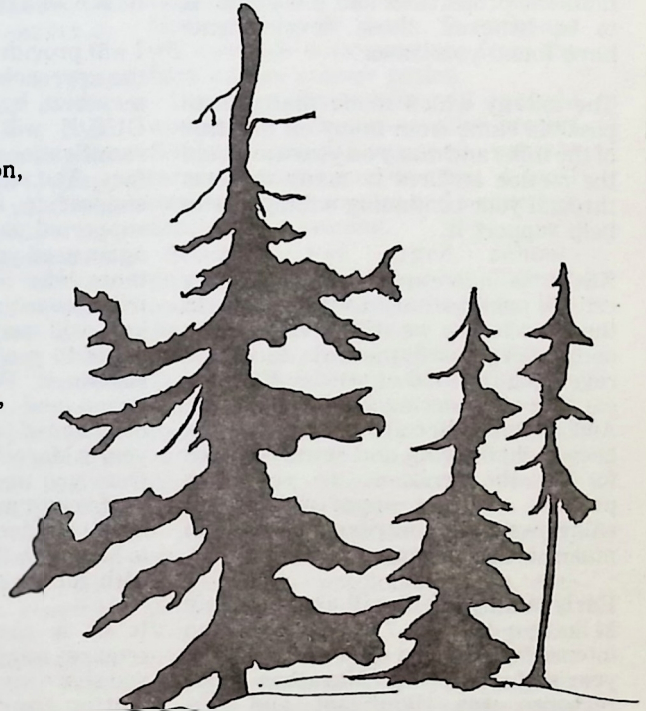
It would not be right
for me to stop here
among the hyacinths
with the titmice:

There would be voices
poking my posture,
taking random shots
at my memory.

No, it's not
your sentient shadow
flickering gaily
on the wall that sends me on,

It is not your carbonated
fountain with its arsenal
of bubbles for the
dandelion's heart:
it is not you.

It's only me,
catching comets in my hair,
sparking and racing away
with fire on my shoulders.



Donna Gordon

From the Director's Desk

Those of you whom we are happy to number as long-time friends will note the continuing growth in substance and spirit of this station. In three short years we have gone from a 10 watt station, serving essentially Ashland, with far less refined programming 12 hours a day during school terms, to a 365 day, 18 hour per day selection of fine arts programming. Our staff has grown, our audience has multiplied by fantastic proportions and if our mail is to be believed, these developments have found your favor.

The energy which made that growth possible came from many on this side of the mike and many on your side. And the station endures in many respects through your continuing willingness to help support it.

KSOR is now approaching a very critical point in this growth process. In the near future we will have to make some very fundamental decisions regarding the kind of service KSOR is capable of rendering southern Oregon. And as this entire growth process has been a challenging and rewarding one for us, the decisions we now face present exciting opportunities for enlarging the contribution we can make to this community.

Early in May KSOR will again operate 24 hours a day for a 7 day period for an intense fund-raising effort. During last year's fund-raising Marathon your response was significant and fundamental to our continued progress. This year your support will be even more necessary. For it is not only much needed dollars which this

Marathon will provide us. It will also guide us in charting KSOR's future scope.

It is my belief that KSOR has accomplished much with your support. It is also my belief that the station is at a point at which it must grow to consolidate that progress or it will regress. We will look to you in May for some of the courage necessary to chart our future course.

I will provide full details of the goals of the approaching Marathon to all Guild members by letter shortly. The May GUIDE will also fully explore the ramifications of the decisions we now face. The purpose of this column is to suggest to those of you who have supported us in the past that we will again need your help in early May. For those who have never made a contribution to the Listeners Guild, I hope you will seriously consider KSOR's value to you and your ability to help sustain it. For those merchants, artisans and other talented folk who contributed premiums used during last year's Marathon, we would like to hear from you now to develop a premium list for next month's event. We will also need volunteers to man telephones and to help with the paper work associated with such a project.

It is a massive undertaking that requires much from all of us but I hope you share my belief in the value of this station and the importance of solidifying its growth such that we may always be certain that fine arts radio for southern Oregon will be found at 90.1 FM.

Ronald Kramer
Director of Broadcast Activities

Sun Day School

Momentum is growing and 30 million people across the continent are making plans to "lead the U.S. into the solar era" on national Sun Day, May 3, 1978.

By a joint resolution of Congress early this year President Carter was asked "to issue a proclamation calling upon the general public, industry and labor of the United States to observe such day with appropriate activities and ceremonies".

Originally organized by a broad coalition of environmentalists, unionists, consumer activists, small entrepreneurs and farmers, the Sun Day movement is spreading to thousands of communities across the nation. The day offers a unique opportunity for the nation to focus attention on energy policies and to secure valid information on energy sources at the community level.

When the sun rises on May 3, there will be a celebration on top of Mt. Cadillac in Maine. Later in New York the United Nations will host a sunrise concert. In Princeton, New Jersey, spectacular movies of the sun itself will be shown. In Chicago plans are underway to build a huge community greenhouse. In the midwest, farmers will be able to view a traveling slide show depicting agricultural uses of the sun, wind, methane and other fuels available right on the farm. Several congresspeople want to pass solar legislation on Sun Day. Californians are preparing appropriate technology fairs, sun art shows and poetry readings. Schools are organizing teach-ins and conferences.

So what's happening in Oregon? Locally the Southern Oregon New Energy Institute (Sunergi) is planning a day crammed with activity to be centered on the Southern Oregon State College campus. SOSC students have set up a Sun Day committee with Jeff Pearson as chairman and a faculty advisory committee headed by Dr. Frank Lang. Departments becoming involved include the sciences, art, music, education and others.

Highlighting Sun Day will be a panel of speakers on "The Energy Crisis and the Response to that Crisis," featuring former governor Tom McCall, longtime forecaster of the energy

problem; Michael Weinstein, a top-notch energy consultant and expert on alternate technology; Ray Wiley, specialist in energy-efficient building design; and Howard Reichmuth, physicist, of Seattle and Ashland. Representatives from both the U.S. Department of Energy and the Oregon Department of Energy will speak. Moderated by Dr. Lang, the exchange will conclude with questions from the floor and an answer period.

Day-long festivities will include workshops, slide shows, solar project displays, people-powered vehicle races, a drama presentation, a local sunrise service, movies and a concert or dance in the evening.

Sunergi has urged schools throughout Josephine and Jackson counties to participate through Sun Day projects of their own to be displayed in several public locations. These projects are expected to be from many fields: science, engineering, design, art, essay, and audio-visual. Some entries will be chosen to be displayed at their Second Annual Energy Fair in September.

The sun is the most feasible, inviting energy source we have since it is inexhaustible, predictable, safe, non-polluting, terrorist-resistant and free. Yet, despite all this, solar is getting only a small fraction of the corporate and governmental support that is going to more dangerous and less desirable fuels such as oil, gas, coal and uranium.

The Solar age is here! And Sun Day is a recognition of that age and all it implies.

(Submitted by Jean Edson, public relations coordinator, Sunergi) Please contact me at the Sunergi office — 772-5678 — if more information is needed — thanks)

FATHA KNOWS BEST

by Greg Gavin

Dim lights. Knots of people drifting through the door; seating themselves as if by some secret plan. The conversation dips and crests while bubbles of laughter occasionally rise to the surface. A whisper in my ear. "Are you ready?", and I nod, eyes fixed to my destination, trying not to think too much. A short introduction "...and so would you please welcome..." Polite applause as I take my seat at the piano and then — silence. Living silence. I begin a slow, lilting melody and let the music take me away, far away.

If the above sounds a little melodramatic, it's merely to make a point. That silence before a performance, that vacuum, is found in only two types of situations — the concert hall and the jazz club. The music in both instances is primarily of the mind and I had the good fortune to do a "warm-up" act for one of the great minds of jazz, Mr. Earl "Fatha" Hines. February 8th was the night we performed two shows at "J azmins", a cabaret in Ashland and I can honestly say that playing the second show, after hearing "Fatha" play, was one of the hardest things I've ever had to do.

There's an irresistible urge to compare; all musicians do, whether subconsciously or consciously, and comparing myself to the likes of that 73-year-old master was, to say the least, a sobering experience. He, his three sidemen and his lead vocalist (I call them "his" because he did) put out some of the tastiest, most eye-opening music it's been my pleasure to hear. There's a maxim that applies very well to music and that is, "The more you know, the more there is to learn", and at no time was it more apparent to me, than that night. Those opportunities come few and far between.

In the Rogue Valley, jazz is still in its infancy, mainly due to the fact that

there are very few outlets for the style. The main centers for jazz have traditionally been large cities. Cosmopolitan in nature and sophisticated in outlook, cities such as New York, San Francisco, and Chicago, have been the natural breeding grounds for the more esoteric types of music. In contrast, the Rogue Valley is mainly rural, fostering simple values and ideals which are reflected in the dominant musical styles; Country and Rock. Their simplicity of form and straightforwardness of content have made them an ideal vehicle of expression in the past.

But things are beginning to change. As the population continues to expand and lifestyles become more complicated, there is an increasing demand for music which is more complex, which reaches into the mind, as well as the heart. Slowly (too slowly for some) we are seeing an evolution taking place. This is not to say that other forms of music are losing their popularity. Country, Rock, and Pop have had, and always will have, staunch followers but jazz is continuously having more impact on all styles.

Ten years ago, the word "jazz" would conjure up visions of basement night clubs thick with smoke. The hiss of a cymbal and the thump of a wailing bass were the prevalent sounds. Things have changed. Now, it's as common to hear complicated chord structures and rhythmic variations in pop music as it once was in jazz.

Jazz, above all, is a synthesis. It has borrowed from all styles and has, in return, affected all styles it has come in contact with. As clubs such as "Jazmins" have demonstrated, jazz can be lucrative as well as entertaining. The future can only bring more availability of one of our only indigenous forms of music — jazz.

SUNDAY

8A.M. ANTE-MERIDAN

9:45 EUROPEAN REVIEW

10 AM — WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30 — FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

1:30 PM — BBC SCIENCE MAG.

News reports about recent research and discoveries in the world of science.

2 PM — KEYBOARD IMMORTALS

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music redorded and played on the "Vorsetztzer".

3 PM — SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music, folk music prose, humor, etc

2 NICHOLS AND MAY: A RETROSPECTIVE

Two American actors-writers who created a number of classic dialogues between 1952 and 1962. Among other bits we'll hear Bach to Bach, Mother and Son and Second Piano Concerto.

9 THE HOFFNUNG INTER PLANETARY MUSIC FESTIVAL

An extravagant program of symphonic caricature devised by the late English cartoonist and Bass Tuba virtuoso.

16 PAGE I — SPOON RIVER ANTHOLOGY

The stage adaptation of Edgar Lee Masters' collection of poems depicting life in small town America shortly after the turn of the last century.

PAGE II — ARCHIE CAMPBELL IN TUPELO

A modern rural American humorist; his view.

23 SCHULWERR by CARL ORFF

The modern German composer's music for children.

30 THEODORE: GENIUS OF THE SINISTER

This Austrian-born monologist admits to being mad, but says, "Madness is a very healthy sickness. If it were not for my madness, I would have gone insane long ago." Hear Theodore explain his cure for the human dilemma — "Quadrupedism."

4PM SISKIYOU MUSIC HALL

2 Porgy & Bess (Gershwin)
9 Concerto No. 20 (Mozart)
16 Karelia Suite, Op. 11 (Sibelius)
23 Carnaval, Op. 9 (Schumann)
30 Overture to "La Gazza Ladra" (Rossini)

6:30 PM — VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

**7:30 PM — NEW YORK
PHILHARMONIC**

Weekly broadcast concerts by the
New York Philharmonic now in its
third broadcast season.

- 2) Honneger: Symphony No. 2
Mozart: Piano Concerto in
C. K. 503
Schumann: Symphony No.
4
- 9) Dvorak: Othello
Martinu: Double Concerto
Brahms: Symphony No. 1
- 16) Haydn: Symphony No. 96
Prokofiev: Violin Concerto
No. 1
Shostakovich: Symphony
No. 15
- 23) Liszt: From the Cradle to
the Grave
- 30) Bartok: Music for Strings,
Percussion and Celesta
Tchaikovsky: Symphony
No. 6 "Pathetique"

9:30 PM - JAZZ REVISITED

10 PM JAZZ CONTINUED

10:30 PM JAZZ

MONDAY

8 A.M.

ANTE MERIDIAN

9:45 FOOD FOR THOUGHT

10 AM FIRST CONCERT

- 3 (Castelnuovo-Tedesco,
1895) Guitar Concerto in D.
"The Lark" for Piano
- 10 Symphony number 2, Op.
40 (Prokofiev)
- 17 Ma Vlast, Symphonic
Poem Cycle (Smetana)
- 24 Symphony number 1 in D
minor (Ives)

3 PM CONCERTS FROM GERMANY

4:30 PM PEOPLE AND IDEAS

5 PM — JAZZ CONTINUED

Vignettes in music of contemporary
jazz figures hosted by Dennis Sher-
wood.

5:30 PM CRYSTAL SET THEATER

**6 PM KSOR INFORMATION SER-
VICE**

6:19 PM SISKIYOU MUSIC HALL

- 3 Sonata in F Minor, Op. 57
(Beethoven)
- 10 Concerto No. 5 in A Major,
K. 219 (Mozart)
- 17 Suite No. 3 in D Major,
BWV 1068 (Bach)
- 24 Songs of a Wayfarer
(Mahler)

9:15 PM TALK STORY

9:45 PM ROCK

TUESDAY

8 A.M. ANTE MERIDAN
9:45 900 SECONDS

10 AM FIRST CONCERT

- 4 "Spartacus" Ballet Suite (Khachaturian)
- 11 (Ginastera, 1916) Piano Concerto, 1961
- 18 (Von Suppe, 1819) Three Overtures; "The Beautiful Galatea",
- 25 Catulli Carmina (Orff)

3 PM — KENT IN CONCERT

Weekly concerts from Kent State University.

4 PM— PUBLIC POLICY FORUMS

These forums explore major public policy issues. They feature face-to-face encounters by well-known authorities of differing views, and questions and comments from experts in public policy. Produced by the American Enterprise Institute for Public Policy Research.

5 PM — CHATTERBOX

Stories, songs, and plays for children.

5:30 CONCERT SOVIET

6:00 — P.M. KSOR INFORMATION SERVICE

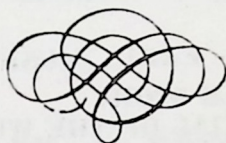
6:15 P.M. SISKIYOU MUSIC HALL

- 4 Choral Music (Gabrieli)
- 11 Symphony No. 10 (Shostakovich)
- 18 Fancy Free Ballet (Bernstein)
- 25 Peer Gynt (Grieg)

9:15 PM CRYSTAL SET THEATER

9:45 PM ROCK

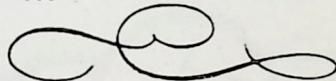
10:00 PM ROCK PREVIEW
courtesy of SISTER RAY RECORDS,
Medford



GUITARS-BANJOS-FIDDLES

MANDOLINS-DULCIMERS

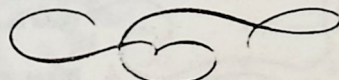
AUTOHARPS-DOBBROS



Records

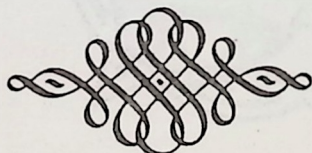
Songbooks

Lessons



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WEDNESDAY

6:19 SISKIYOU MUSIC HALL

8 A.M. ANTE MERIDAN

9:45 TRANSATLANTIC PROFILE

10 AM FIRST CONCERT

- 5 Symphony on a French Mountain Air for Piano (D'Indy)
- 12 Das Kied von Der Erde (Mahler)
- 19 "Schelerazade", Op. 35 (Rimsky Korsakov)
- 26 Symphony number 2 in D, Op. 36 (Beethoven)

- 5 Symphony No. 6 (Beethoven)
- 12 Siegfried Idyll (Wagner)
- 19 Bachianas Brasilieras No. 2 (Villa-Lobos)
- 26 Folk Symphony (Roy Harris)

9:15 VINTAGE RADIO
9:45 ROCK

3:00 PM — EARLY MUSIC

4 PM TALK STORY

4:30 SPECIAL OF THE WEEK

5:30 LEARNING ABOUT LEARNING

5:45 WOMEN NOW

6 PM KSOR INFORMATION SERVICE



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**Open Monday-Saturday
from
10 am until late evening**

THURSDAY

8 A.M. ANTE-MERIDAN

9:45 LEARNING ABOUT LEARNING

10 AM FIRST CONCERT

- 6 Symphony number 93 in D (Haydn)
- 13 Goldberg Variations - Harpsichord (Bach)
- 20 Cello Concerto (Lalo)
- 27 Serenade for String Orchestra in C, Op. 48 (Tchaikovsky)

3 PM BALDWIN WALLACE CONCERTS

4 PM FOCUS

4:30 MBARI MBAYU

5:30 900 SECONDS

5:45 HOLISTIC HEALTH

6 PM KSOR INFORMATION SERVICE

6:19 SISKIYOU MUSIC HALL

- 6 Clarinet Quintet K. 581 (Mozart)
- 13 King Lear Overture, Op. 4 (Berlioz)
- 20 Water Music (Handel)
- 27 Les Noces (Stravinsky)

9:15 JAZZ REVISITED

9:45 ROCK



FRIDAY

8 A.M. ANTE-MERIDAN

9:45 WOMEN NOW

10 AM FIRST CONCERT

- 7 String Quartet number 1 in E flat (Cherubini)
- 14 "Relache" Ballet (Satie)
- 21 (Randall Thompson, 1899) Symphony number 2
- 28 Piano Concerto in C minor (Delius)

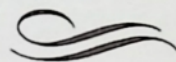
3:00 PM — KEYBOARD IMMORTALS

(see Sun. 2:00 PM)

4:00 PM — FOLK FESTIVAL U.S.A.

(see Sun. 11:30 AM)

6 PM KSOR INFORMATION SERVICE



6:19 SISKIYOU MUSIC HALL

- 7 Hungarian Rhapsodie No. 1 (Liszt)
- 14 Caucasian Sketches, Op. 10 (Ippolitov-Ivanov)
- 21 La Creation du Monde (Milhaud)
- 28 Danse Macabre, Op. 40 (Saint-Saens)

14 Symphony No. 8 in E flat (Mahler)

21 Suite Francaise (Poulenc)

Mother Goose Ballet (Ravel)

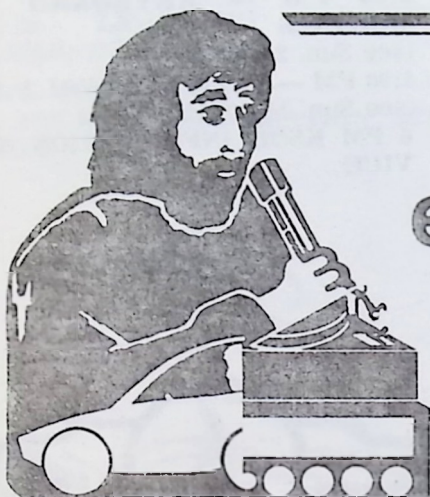
The Miraculous Mandarin Ballet (Bartok)

28 Romeo and Juliet, Op. 17 (Berlioz)

8 PM CHICAGO SYMPHONY

- 7 All Tchaikovsky Program
Piano Concerto No. 2 in G, Op. 44
Manfred Symphony, Op. 58


10 PM JAZZ ALBUM PREVIEW
courtesy of RARE EARTH, Ashland
10:40 JAZZ



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SATURDAY

8 A.M. ANTE MERIDAN

9:45 THE WAY WE LEARN

10 AM MUSIC OF PUCCINI

10:30 DUTCH SOLOISTS

11 AM METROPOLITAN OPERA

- 1) Die Frau Ohne Schatten (Strauss)
- 8) Tosca (Puccini)
- 15) Cavalleria Rusticana (Mascagni)
Pagliacci (Leoncavallo)
- 22) PREMIERE OF CHICAGO LYRIC OPERA
Idomeneo (Mozart)
- 29) Peter Grimes (Benjamin Britten)

2:00 OPTIONS

3 PM MUSIC HALL DEBUT

- 1 Lamentationes Jeremiae (Tallis);
Missa Tres Vocum (Byrd);
and
ProCantione Antiqua, London.
- 8 Perlman and Zukerman
play duets for 2 violins.
- 15 Piano works for 4 hands by
Stravinsky
- 22 Bernstein conducts
Milhaud; French National
Orchestra.
- 29 Greatest Hits of 1720;
Philharmonia
Virtuosi of New York.

4 PM SISKIYOU MUSIC HALL

- 1 A Musical Joke, K. 522 (Mozart)
- 8 Symphony No. 5 (Schumann)
- 15 Symphony No. 6 (Dvorak)
- 22 Ein Heldenleben (Strauss)
- 29 Symphony No. 96 (Haydn)

7 PM EARPLAY

- 1) STONES by Shirley Gee
- 8) MURDER THERAPY by David Cranes
- 15) THE DISSOLUTION OF MARCUS FLEISCHMAN by Stephen Davis
- 22) THE GENERAL BRUTUS by Jeff Wanshel
- 29) PRIEST-PENITENT by Wally K. Daly

8:00 PM -- COOKIE JAR

A potpourri of absurdity and information.

9 PM LIVE FROM THE VINGAGE INN

KSOR broadcasts live performances of local artists.

10 PM LITHIA SPRINGS SPECIAL

A program of folk and contemporary music and comedy

12:00 AM -- WEEKEND JAZZ

	S	M	T	
8	Ante M			
10	EUROPEAN REVIEW	FOOD FOR THOUGHT	900 SECONDS	TRANSA
	WORDS & MUSIC	First		
12	FOLK FESTIVAL U.S.A.			
	BBC SCIENCE MAG.			
2	KEYBOARD IMMORTALS			
	SUNDAY SUPPLEMENT	CONCERTS FROM GERMANY	KENT IN CONCERT	EARI
4	SISKIYOU MUSIC HALL	PEOPLE & IDEAS	PUBLIC POLICY FORUMS	TAL
		JAZZ CONT.	CHATTERBOX	SP OL V
		CRYSTAL SET THEATRE	CONCERT SOVIET	LEARNING / WO
6		KSOR		
	VOICES IN THE WIND	Siskiyou Mus		
8	NEW YORK PHILHARMONIC			
	JAZZ REVISITED	TALK STORY	CRYSTAL SET	VINTAG
10	JAZZ CONT.	FM Ro		
12	WEEK END JAZZ			

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						WEEK END JAZZ		LIVE FROM THE VINTAGE INN	
								LITHIA SPRINGS SPECIAL	
ck						WEEK END JAZZ			

15

CALCULATED MAGIC

precise costuming sparks the imagination

BY DEBRA BRUNEAUX & JOHN STAFFORD

Like the emperor's new clothes, theatrical costumes have a way of being transparent. As playgoers, we notice their presence, we acknowledge them as an aspect of the production — ~~but~~ we don't really pay them very much attention. We tend to see through and around them. We see them as frills, as sugar-frosting.

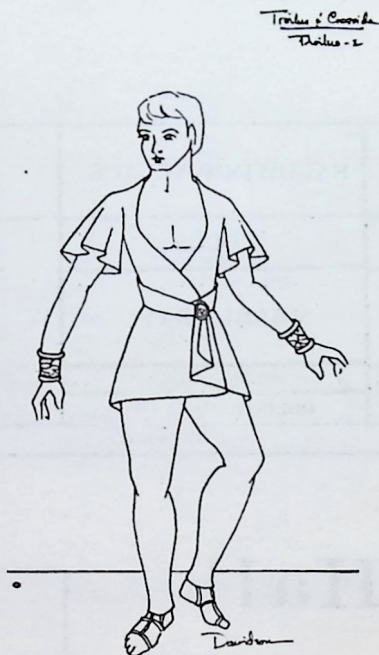
Unfortunately, this state of affairs slights a highly developed theatrical craft. Costume designers plan their creations in detail, adding subtle touches that give them meaning beyond mere surface. Cutters and seamstresses spend weeks building garments with professional pride in the perfection of details. Some of these details of the costumers' art are indeed too subtle to be perceived from the audience; other elements can be appreciated with a bit of coaching. An awareness of these neglected aspects of theater will enrich our enjoyment of professional acting in Ashland. Or anywhere.

TOTAL IMPACT

A successful play makes a total impact on the audience; it creates a gestalt. To achieve that result, the designers and director of a production first develop a design concept that matches the director's interpretation of the play. The costume designer works with the set and lighting designers to coordinate color, style and

tonal flavor — the goal being to create a visual unity. The costume designer also plays a conceptual role in the creation of characters on the stage.

The old adage, "Clothes make the man," is especially important in the



'Through tatter'd clothes
 small vices do appear;
 Robes and furr'd
 gowns hide all.'
 —King Lear IV vi

theater. Costumes are used to underline and intensify character traits, parody certain characters, distinguish social classes, and create a focused aesthetic point of view.

MODELS OF DESIGN

As examples of careful costume design, let's look at the Oregon Shakespearean Festival's 1978 productions of Moliere's "Tartuffe" and Bertolt Brecht's "Mother Courage and Her Children." Both use costume elements in emblematic ways that elude all but the most perceptive.

In "Tartuffe," for instance, color is used to suggest alliances, and also to parody the taste of the haute bourgeoisie. Dorine, the sharp-tongued family servant, is dressed in orange, while her master and chief antagonist in the play, Orgon, is clothed in deep purple. Neither color is often used on the stage, and they are only very rarely seen together; orange and purple clash visually and help create the impression of antagonism. Conversely, the alliance between Dorine and her master's daughter is underscored by similarities in their dress. The lines of Dorine's dress imitate Marianne's, but the imitation is a tacky one. Dorine's bows are too big, her colors too bright. The class separation is emphasized.

In contrast, "Mother Courage and Her Children" is basically a one-color show; gray-brown predominates. The individual characters are distinguished more by the line, or

shape, of the costumes they wear — the generals and other elite characters wear well-fitted, styled clothing, while the poorest peasants dress in the loosest-fitting rags. Color serves as a unifying factor — all the characters are bound together by the leveling devastation of warfare. Grime and wear are the keynotes.

Designer Jeanne Davidson intended to make a stark yet exciting visual statement that would accommodate a Brechtian sensibility in a play about war and survival. She developed this aesthetic viewpoint through the use of paintings by German Expressionist Kathe Kollwitz as models. Kollwitz was known for her bleak, grim, yet compassionate portrayal of the working class and oppressed poor of her day — a theme also dear to the heart of Brecht the Communist playwright. Davidson strove to highlight the social theories of the playwright by adapting the visual style of an anti-capitalistic artist.

DESIGN IS AN ART FORM

Costume designers are working with shape, color and texture — like any other visual artists — and, like other artists, they are also working within a tradition that requires very specialized knowledge. For such plays as those produced by the Shakespearean Festival, a precise knowledge of Elizabethan and Jacobean clothing styles is obviously necessary — authenticity, like sparkling visual appeal, is a goal in costuming. Naturally, the designer must have an extensive familiarity with the styles of other periods. "Tartuffe" for instance, requires a knowledge of 17th century French dress.

Often the inspiration for a particular costume design will be a painting from the period being portrayed. Or, if the designer and director decide the "feel" of a certain play is consonant with an entirely different period, or with the present, the costumes may reflect that. A recent production of "Measure for Measure," for instance, was set in early 20th century Vienna. The circus

served as a thematic costume focus in a production of "The Comedy of Errors." Apt anachronism can add a new dimension to any play; costume is its vehicle.

Most successful costume designers have university degrees in design and have studied other aspects of theater. Those designers who find steady work in professional theater have survived a long, competitive upward struggle. Although it is possible for costume designers to establish themselves as resident designers with a single theater company, most work on assignment as free-lancers with several companies. Many prefer this situation, with its opportunities to meet new people, places and challenges. Individual designers become known for their stylistic preferences, and are hired for the flavor they bring to a production.

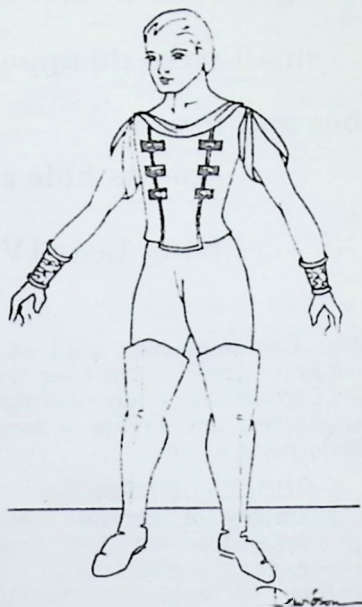
SKETCHES COME FIRST

For each costume, the designer produces a sketch, in color, detailing fabrics, textures, lines and style. Faced with the idealized version of the costume in the sketch, the designer must then collaborate with the "cutters" in deciding how best to realize the design in fabric.

At some point, concessions must usually be made to efficiency and the demands — temporal and financial — of the particular play. If, for instance, the drama requires a character to make a quick costume change and reappear in another scene, the first garment must then be simplified to allow for a speedy change. The craft of the magician, the illusionist, comes into play: an elaborately laced Elizabethan doublet may in fact be sporting a zipper. What appears to be a blouse beneath a jacket may in fact be material tacked onto the jacket to create the illusion of layers in a single garment.

CUTTING THE CLOTH

Once a practical version of the design has been finalized, the cutters begin their work. Cutters are responsible for making patterns for



each costume, fitting the garments to the actors, and cutting the fabric. "First hands" assist the cutters, while seamstresses turn pieces of cut material into actual costumes. At each step of the construction process, the individual worker takes over responsibility for the preservation of the original design in the final product. A poorly designed show can be salvaged by good cutting, and a great design can be utterly ruined by poor construction. Puckered seams, uneven hems and garments that don't fit give a show an aura of sloppiness. This aura may even be subliminal — not many in the audience will even notice such detail, but they may leave the theater with a slightly negative feeling about the professionalism of the company; they may feel that something isn't quite right about this particular production. Crisp, precise costumes should spark the viewer's imagination, should enhance the illusion of the stage

— it is this elusive, intangible but quite real perfection that is the goal of the entire costume team.

CREATING THE ILLUSION

A pattern is usually made of muslin first; in this way it can be fitted to the actor and if necessary, the design can be accommodated to the actor's body and his particular demands on the costume. During this time, the real fabric for the costume is being washed for shrinkage or dyed to an appropriate color for the show. Since a good deal of fabric in any given show will need to be dyed, designers try to buy natural fiber fabrics; cottons, silks, wools, which are more costly but will dye easier than synthetics. The muslin pattern is then used to cut out the real fabric and becomes a part of the interior of the costume, strengthening and adding shape to the garment. Since costumes have to last through dozens of performances, or in the case of a successful Broadway production, years of performances, the costumes have to be built to last. Strong fabrics, backing and other strengtheners can make a costume weight easily 15-20 lbs., and cost several hundreds of dollars to build.

COSTUME PROPS

A costume does not consist of a dress or a shirt and a pair of pants; masks, armor, hats, shoes, jewelry, belts, scarves and any other element of dress which is not actually a garment, is called a costume prop. Every effort is made to create a character's entire look, from the hat he would wear to the ring on his finger. If it can't be found, it has to be made. Skilled craftspeople, called costume properties technicians, construct them. Sometimes they are called elastics technicians, because so many costume props are made out of elastic material, especially helmets, armor and some kinds of jewelry. Elastic material is about $\frac{1}{8}$ " to $\frac{1}{4}$ " thick and when wet with acetone, loses its stiffness and becomes pliable. It is shaped on a clay head (for helmets) or a chest (for armor) while wet. When dry,

the stiffness returns and the shape of the form is retained. The elastic is then painted to look like metal.

THE FINAL STEP

The final step in costume construction may be to "distress" or paint the finished garments. If clothes need to look worn, dirty and ragged, stiff metal brushes, scissors and paint take the just-made look off the costume. Acrylic paints and leather dyes are used to create a dirty look. Hems and elbows of the garments are shredded or sandpapered to look worn.

Even if the show isn't going to look dirty and worn, the designer may choose to paint the costume in order to give more depth on stage under strong lights. A darker shade of the same color as the fabric is painted on the inside of the folds of a dress, for example, while the outside fold is touched up with a lighter shade. Depth can also be created with fabric alone, by choosing fabrics with texture — velvets, for example, or fabrics with a pattern or shaded design, like brocade.

Theaters with a small staff and budget have to skip this last step; though fabric painting can be done inexpensively, it is time consuming. The last two weeks before opening night are fast-paced efforts to complete the costumes themselves; there is often no time to paint them. Only

Enhancing the _____

'A successful play
makes a total impact
on the audience;
it creates a gestalt.'

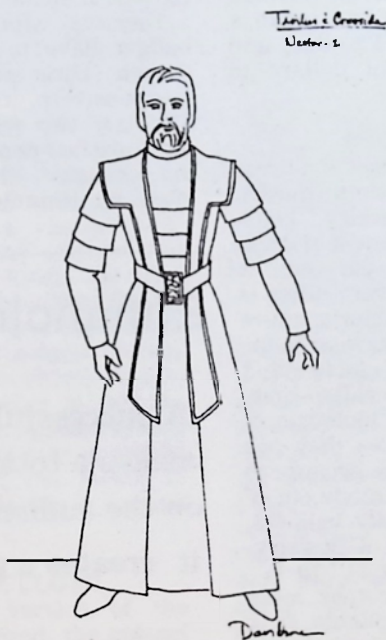
_____ Illusion

theaters with some money to hire extra help that can finish the costumes early — Broadway and the larger regional theaters — usually paint costumes.

Dress rehearsals are scheduled shortly before the official opening so that each actor will have time to practice wearing the character's clothes as well as speaking his lines. Even though celastic armor is lightweight, it is still stiff and limits movement; an actor needs to be comfortable with this limitation. It is not unusual for an actor to lustily draw his sword for the first time in costume and promptly rip his sleeve. Or bow to the king and have his hat fall off. Or trip on her hem the first time she turns and exits in a long full gown. The actors and the costume crew together make the costumes work on stage.

Dress rehearsal is also the designer's first and last chance to see the

costumes as part of the total production. Costumes designed months ago are worn by characters speaking in a room, sitting, standing, being sad, being funny, telling a story. The set is there and the lights are on. It works or it doesn't work, and if it doesn't work, then is the time to change it. If part of a costume doesn't fit in — a shirt may not be the right color against the set under the lights, a hem may look too short in comparison to the rest of the costumes, a sleeve may draw too much attention for its purpose — now is the time to discard it and find or construct a new one. There isn't much time — a week or so — but what time there is is used fully, day and night, to put the finishing touches on the show. Opening night is the beginning of the show for the audience, but for designer and the costumers, the job is done. A couple days' rest and off to start another.





JMA 78

How simple music seemed
sitting and talking
before the place was
furnished. You in the corner
me on the windowsill, and
Bach something we had
in common.

Then, being late, it became
fuzzy. It was just a
little plastic unit on a
five-foot cord,
reaching only half-way
to either of us,
and we were both too lazy
to get up and tune it in.
So the confusion came
fogging in like sleep or
paint fumes.

Just how serious
would it be?
Painted or not, there was
no lease: an accident,
or a sudden lack
of interest:

We were thinking in terms
of the life-span of cheap paint
and mortality is even shorter
than that.

I was buying a lot of
utensils at the time,
and when you left
I filled your corner with spatulas.
I picked a color scheme to
match the music. I
continued. I felt that
something would live
through the night.

But it was dark.
I didn't know the place
well enough to walk it blind
and I tripped and nearly
fell in the kitchen.
The teapot rattled on the stove:
the light switch was on the
other side of the room.

This was the hard part:
without you who knew Boston
and only a groping sense
of where light should be:
feeling the way more slowly now
toward the door and the
water dripping in the sink.

Then little things: immortalities
left over from laughter
and conversations.
The promise of lilies.
A glimmer, as if reflected
from a pond back home.

Another year, another corner,
a new idea.
Images arranging themselves
like furniture and now
it is a row house instead.
A cab stops to ask me the way
to Columbus Square and I
know where it is. So I let
the Atlantic Ocean blow its
salt: it was not forever:
I will not look back.

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Nancy Hormel Reinert

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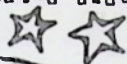
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Arts

Calendar



April 1 Jam Session, Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

April 1st and 2nd - RoxyAnn Club Gem and Mineral Show - Medford Library.

Rogue Gallery presents the New Rental Sales Collection featuring Carol Rose, paintings. April 1st - 30th, at Rogue Gallery, Medford.

Movie, "Film History of the Beatles" at 7:00 p.m. and 9:00 p.m. in the Britt Ballroom, SOSC. Admission \$2.00.

- 2** Tryouts for the Medford Community Theatre presentation "Can't Hear You When the Water's Running." Tryouts for all age groups are at 7:30 p.m. in the Chamber of Commerce building in Medford. For more info call 773-3592, evenings.

Movie, "Film History of the Beatles" at 3:00 p.m. and 7:00 p.m. in the Britt Ballroom, SOSC.

- 3** National Library Week - Children's storyhour for preschoolers is every Tuesday at 10:00 a.m. at the Medford Public Library and April 7th and 21st for elementary children at 3:30 p.m. Medford Public Library will also be holding adult storyhours dealing with selection of books for your children. These sessions are at the same time as the 10:00 a.m. storyhour for pre-schoolers so bring your children and join the session. The Book mobile will begin visiting local communities beginning April 3rd. Call the Medford Public Library at 776-7287 for more information and schedules.

- 5** Blood Day - Everyone welcome in to donate in the basement of Stevenson Union SOSC.

"Anderson's Allusions" magic show at Noon in Stevenson Union Snack Bar and at 8:00 p.m. in Britt Ballroom, SOSC.

Storyhour for pre-schoolers every Wednesday at 10:00 a.m., Ashland Public Library.

- 7 Dr. Tumbleson - Voice Recital in the SOSC Music Recital Hall at 8:00 p.m.

April 7th - 9th - SOSC Theatre Dept. Student Productions. Studio A, for times call 482-6346.

April 7th and 8th - Pear Blossom Square Dancing at the Expo Center, Central Point.

- 8 Jam Session, Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

Symphonic Wind Ensemble Concert at 8:00 p.m. in SOSC Music Recital Hall.

Pear Blossom Festival Parade at 11:00 p.m. in Medford.

Pear Blossom Run, 13 mile mini-marathon. For more info call 772-6293.

April 8th and 9th - Stamp show presented by the Philatelic Society at the Red Lion Inn, Medford.

Rogue River raft trip sponsored by the Outdoor Program. For time and information call 482-6470.

- 10 Community Concert Series - Vancouver, B.C. Symphony Orchestra at 8:00 p.m. in Hedrick Jr. High Auditorium. Admission by Season ticket.

- 13 Lecture featuring Broneo Brunbaum on "Color and Symmetry" in the Science building, room 118 SOSC. For time call 482-6461.

- 14 Ashland Folk Dancers host dancing at 59 Winburn Way. Sessions start at 7:30 p.m.

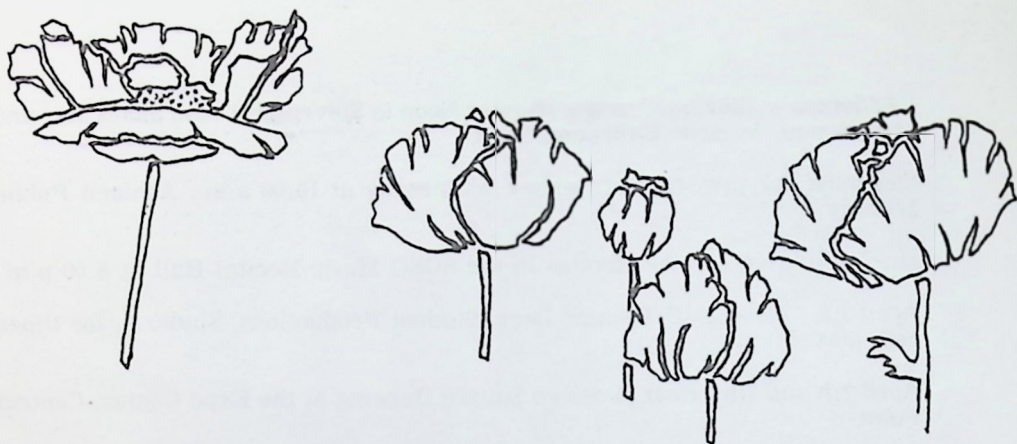
April 14th and 15th - "Uepeo", a Jazz-Salsa group from Portland will be playing Latin Jazz at Jazmins, 9:00 p.m.

April 14th - 16th - SOSC Theatre Dept. Student productions in Studio A. For times call 482-6346.

- 15 Jam Session, Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

- 16 Movie "Slapshot" at 7:30 p.m., Britt Ballroom, SOSC.

continued on next page



Ashland Film Society presents "Children of Paradise," a French film made during German occupation of France. Play at 69 Winburn Way at 6:00 and 8:00 p.m.

- 17 Art show, "Judy Chicago" at the Stevenson Union Foyer.
- 20 Monthly meeting Southern Oregon Folklore Society, 7:30 p.m., Cripple Creek Music, 237 E. Pine, Central Point.
- 21 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.

April 21-13 - SOSC Theatre Dept. student productions, Studio A. For times call 482-6346.

- 22 Mount Links Wilderness ski tour and pack trip sponsored by the Outdoor Program. For time and information call 482-6470.

Vocal Jazz Festival at the Music Recital Hall, SOSC. All day beginning at 8:00 a.m.

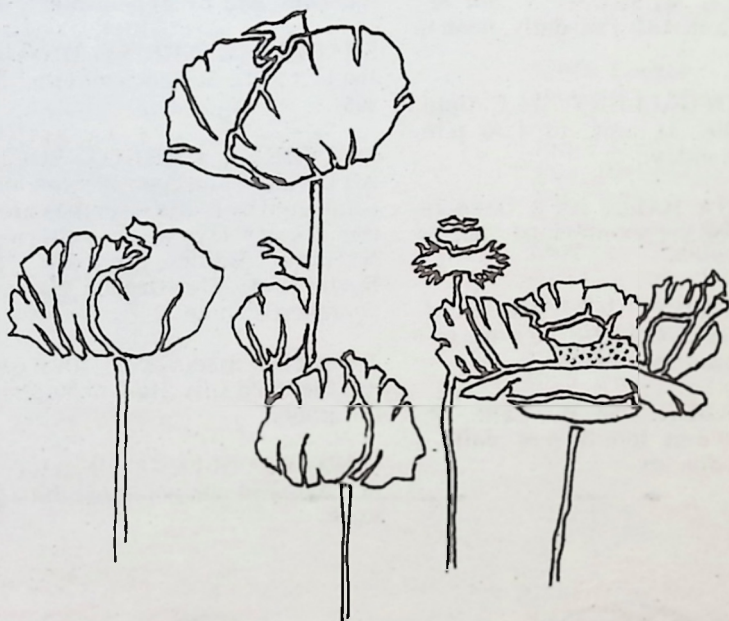
Jam Session, Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

- 23 Movie "Fun with Dick and Jane at 7:30 p.m. in the Britt Ballroom, SOSC.

Ashland Film Society presents "Performance," with Mick Jagger. A contemporary story of the underground. Other musicians in the film are Randy Newman, Keith Richards and Buffe Sainte Marie. Showing at 59 Winburn Way, Ashland at 7:00 p.m. and 9:00 p.m.

- 25 Rogue Valley Symphony Concert in the Music Recital Hall SOSC, at 8:00 p.m.

- 27 In concert, John Hammonds, nationally renowned Blues guitarist. For time and admission call Jazmins, 488-0883.
- 28 Marson print sale in the Stevenson Union Foyer, SOSC. For time call 482-6461.
- 28-30 Eugene Bluegrass Festival Lane County Fair Grounds, sponsored by Blitz Beer; featuring John Hartford, Byron Berlin, Mason Williams, Jody Stecher, Hank Bradley, Sawtooth Mountain Boys, Highwater and many others.
- 29 Jam Session, Bluegrass — Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.
- Rogue River raft trip sponsored by the Outdoor Program. For time call 482-6470.
- State solo contest in the music recital hall, SOSC, all day beginning at 8:00 a.m.
- 30 Movie "It Came from Outer Space" in the Britt Ballroom, SOSC. For time call 482-6461.
- Ashland Film Society presents "Shoe Shine" with Victoria DeSila. Italian Neo-realistic film dealing with post-war children as victims and victimizers. Showing at 59 Winburn Way, Ashland at 7:00 p.m. and 9:00 p.m.



galleries

ALABASTER EGG: 175 E. Calif. St., Jacksonville. Noon to 5 p.m., closed Monday.

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m., closed Sunday.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m., closed Sunday.

CRATER ROCK MUSEUM: 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

HEN HOUSE GALLERY: 160 E. Calif. St., Jacksonville. 10 a.m. to 5 p.m., closed Monday.

HIGHER GROUND STUDIO: 175 W. Calif. St., Jacksonville. 11 a.m. to 5:30 p.m. daily, noon to 5 p.m. Sunday.

JACKSONVILLE MUSEUM: N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

LAMPLIGHTER GALLERY: 165 E. Calif. St., Jacksonville. 11 a.m. to 4:30 p.m. daily, closed Monday.

MEDFORD CITY HALL: 8th & Oakdale, Medford. School art exhibits on the 1st floor.

OLD OREGON HISTORICAL MUSEUM: Sardine Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

OREGON TRADER: 135 W. Calif. St., Jacksonville. 10 a.m. to 5:30 p.m. daily. 1 p.m. to 5 p.m. Sunday.

PAULSEN HOUSE: 135 Third St., Jacksonville. 10 a.m. to 5:30 p.m. daily.

PIONEER VILLAGE: N. 5th St., Jacksonville. 9 a.m. to 8 p.m. Wednesday thru Monday, 9 a.m. to 5:30 p.m. Tuesday. Admission charge.

ROGUE GALLERY: 40 S. Bartlett, Medford. 9 a.m. to 4 p.m. daily. Closed Sunday.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

VILLAGE GALLERY: 130 W. Calif. St., Jacksonville. 11 a.m. to 4 p.m. Wednesday thru Saturday, noon to 4 p.m. Sunday.

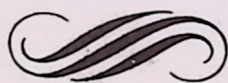
WITTEVEEN STUDIO GALLERY: 305 N. Oregon St., Jacksonville. Open most afternoons and by appointment. 899-1983.

SHARON WESNER STUDIO-GALLERY: 160 E. Calif. St., Jacksonville. Phone 899-8657.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

OREGON COLLEGE OF ART: 30 S. 1st St., Ashland. On-going exhibits of student work.



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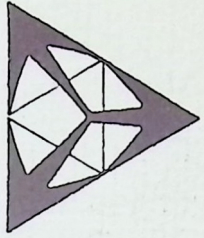
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